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de / l'academie françoise. il mourut- / subitement le jeudi 10. may. 1696. a / 10. heures du soir aage de 57 ans."

Plus bas on a ajouté cette mention: "ont (*sic!*) croit qu'il a esté empoisonné a la / sollicitation de quelques grands qui / luy en vouloient a cause de ses caractheres."

A la même page (ff. 279-281a), sous le titre "Augmentations de la clef des caractheres de Theophraste," suit, écrite de la même main, une seconde série beaucoup plus restreinte de notices, puisées dans les nombreuses clefs du commencement du 18e siècle. En voici les premiers trois articles:

Lise, la comtesse d'Olonne ⁵

Dorinne, madlle, foucalt ⁶

combien de, madlle de Rassac, Bôlé et Amelin ⁷

Notons encore l'indication suivante (f. 279b) qui se rapporterait au No. 42 des Grands Ecrivains (I, 259) et que M. Servois passe sous silence: "*l'on ouvre*, les marchands." L'annotation est, évidemment, peu spirituelle, la réflexion de La Bruyère ayant un caractère plutôt générale.

Voici le dernier article de notre clef:

"*les citations*, l'abbé Boileau qui est mort depuis peu." ⁸

L'abbé Boileau mourut en 1704; nous obtenons ainsi l'année 1704 ou 1705 comme date approximative de notre manuscrit.

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A PARALLEL TO THE *Rosengarten* THEME

This parallel has been concealed by the inapposite analogues suggested by von der Hagen in his edition of *Der wîze Rosendorn*.¹ The editor, who failed to see its similarity to the *Rosengarten* of the epics and the *märchen*, sought to relate the description to stories

⁵ Cette indication se trouve déjà dans la clef de 1697, qui est seule à placer ici ce nom. Elle a été omise dans la première partie de notre clef manuscrite.

⁶ Gr. Ecr. I, 455: Clefs du 18e siècle.

⁷ *Ib.* 459: Clef du 18e siècle.

⁸ Cf. Gr. Ecr. II, 221, No. 4, et 416.—Une dernière notice explique les renvois aux éditions de Lyon et de Paris (1696) qui se trouvent en marge du manuscrit.—Voir, sur ces éditions, Gr. Ecr. III, 148, No. 9.

¹ *Gesamtabenteuer*, Stuttgart, 1850, III, 21 f. Cf. also the notes, pp. v-viii; on the manuscript, cf. p. 763. It does not appear whether the tale in the Vienna MS. is identical or not, cf. p. 761. The text is based solely on the Dresden MS. of 1447.

of swan-maidens. This he was led to do by his equating of the *schwank* with an Old French *fabliau* which contains the swan-maiden incident. It is not necessary to discuss the extremely obscene tale with which the *Rosengarten* theme is combined further than to say that it has only the slightest connection with the *fabliau*. Indeed no particularly close parallel to the German tale is to be found in the analogues cited for the French one.²

The detailed description of the *wurzgarten*, as it is called in the *schwank*, occupies thirty-seven lines. The following details are given: The owner (*ein junkvrouwe*) seeks to keep all intruders out of this garden filled with rare herbs and beautiful plants. From these she distills essences. From a large rose-tree (*rosendorn*) she obtains rose-water for bathing. This tree is trained in a ring and gives shade enough for twelve knights. By chance one of the plants causes one of her members to talk. Thus ingeniously the debate between the girl and her body is introduced. The *Rosengarten* is not mentioned again in the *schwank* and indeed seems to be forgotten in a later mention of the scene, p. 27.

Elsewhere the *Rosengarten* appears in a variety of connections. In *märchen* and tradition it is the garden of a dwarf or of some supernatural creature, e. g., Rübezahl. In *Laurin* the theme is combined with the maiden-robbing dwarf. In the various *Rosengarten* epics, the garden belongs to either Gibeck or Kriemhild. In these the theme is combined with the story of the combat between the twelve champions of Dietrich and of Kriemhild. In the *märchen* and the epics the garden is said to contain rare and delightful plants, in particular, roses. In these, too, the owner vigorously resents any violation of its boundaries. The same name is further attached to a variety of places, of which some are or have been burial grounds. In still other instances the spot seems to have had some particular significance in Germanic religion. The name is also associated with the Germanic Paradise. The relations of all these different *Rosengärten* is still a matter of dispute.³

² Cf. Liebrecht, *Germania*, I, 262 (refers to Keller, *Erzählungen aus altdeutschen Handschriften*, pp. 435, 437, 443); Bédier, *Les Fabliaux*,² p. 453 (v); J. J. Meyer, *Isoldes Gottesurteil*, 242, N. 47. On the separation of this part of the body, cf. Keller, *op. cit.*, p. 412; *Des trois dames qui trouvèrent . . .*, Montaiglon-Raynaud, *Rec. gen.*, v, 32; *De la sorisete des Estopes*, *ibid.*, II, 158. On the speaking of this part, cf. *Zs. f. vgl. Literaturgesch.*, XII (1899), 106; *Zs. d. V. f. Vlk.*, IX, 141; Ward, *Cat. of Romances*, I, 816; Chamberlain, *Aino Folk Tales*, p. 47. The foregoing references are illustrative rather than exhaustive.

³ Boer in *Die Dichtungen vom Rosengarten zu Worms*, AfnF, XXIV, 138 ff., 276 ff. upholds the theory that the *Rosengarten* of the epics is not mythical in origin; for the opposing view, cf. Holz, *Die Gedichte vom Rosengarten zu Worms*, Halle, 1893, Einl., p. c and following and E. H. Meyer, *Germanische Mythologie*, Berlin, 1891, p. 126. In further investigation the undeservedly neglected monograph by Ed. Jacobs, *Rosengarten im deutschen Lied, Land*

As long as we do not know the source of *Der wîze Rosendorn* it is impossible to say whether the combination of the *Rosengarten* theme and the obscene *schwank* was suggested by the presumably French original or whether it was due to the German narrator. The absence of analogues in French and their abundance in German material render it rather more probable that the *wurzgarten* is of German origin. The resemblances to the *Rosengarten* of the epics are quite unmistakable. That the *rosendorn* could give shade for *twelve* knights is also suggestive of some connection. On the other hand there are features which suggest association with popular belief, *i. e.*, bathing before sunrise. The description of the *wurzgarten* is not at all in the spirit of chivalry and the romances.

This parallel is of especial interest because it is another example of the *Rosengarten* theme as a floating one which could be combined with other stories and which was current in this form in Germany. From this point of view it is of importance in the discussion of the origins of the *Rosengarten* epics.

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CHAUCEr AND RICHMOND

That exquisite vision of bereavement, Chaucer's *Book of the Duchess* or *Death of Blanche*, is near its close. The disconsolate husband, John of Gaunt, the great Duke of Lancaster, has narrated amid the shadows of a dream forest the touching story of his love and loss to the sympathetic Dreamer. The royal hunt, whose echoes have been ringing throughout the elegy, is over, and the "king," supposedly the Duke's father, Edward III, rides homeward unto a place which is very near,

A long castel with walles whyte,
By Seynt Iohan! on a riche hil.

Now let us read Professor Skeat's comment:

"Possibly the *long castel* here meant is Windsor Castle; this seems likely when we remember that it was in Windsor Castle that Edward III instituted the order of the Garter, April 23, 1349; and that he often resided there. A *riche hil* in the next line appears to have no special significance. The suggestion, in Bell's Chaucer, that it refers to Richmond (which, after all, is not Windsor) is

und Brauch, mit besonderer Beziehung auf die thüringischsächsische Provinz, Neujahrsblätter, No. 21, hrsg. v. d. hist. Kommission der Provinz Sachsen, Halle, 1897 should be consulted. I am indebted to my friend Robert P. More for these references.